## Curriculum Vitae: Gretel Taylor

ARTIST / LECTURER / RESEARCHER / CURATOR

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# INTRODUCTION

Dr Gretel Taylor is an experienced lecturer in Performance, Live Art, Dance, Socially engaged art, Site-specific art, Sculpture/installation, Curating and Community Cultural Development, with a PhD in Performance Studies and an expanding international research profile. Gretel’s performance work, often site-specific and focused on place through lenses of ecology and history, has been presented at numerous festivals, conferences and public art programs in Australia and internationally. She has extensive experience working in collaborative arts/research contexts, facilitating and curating projects at the juncture of site-specific art and community development.

# SUMMARY

2019 **Lecturer, Art & Performance**, **Deakin University**

 Lecturer, ACA701 (Masters of Creative Arts Studio unit)

 Lecturer, ACP323 (3rd year ‘Out of the Box’ Applied Drama)

 Supervisor, Honours and Master of Creative Arts students (Dance)

 Examiner for 3 MCA students

**External Examiner, University of Tasmania**, Honours (Performance)

2018-20 **Research Fellow, Art and Performance, Deakin University**

 *Dancing between two worlds*: investigating experiences of the Indian diaspora in Australia through a creative arts methodology initiated by Shaun McLeod.

2017-19 **Honorary Research Fellow,** **University of Melbourne,**

School of Population & Global Health

2013-19  **Key artist**, **Environmental Performance Authority (EPA)**

Role includes: grant writing, collaborative creation and presentation of site-responsive performances. Recent projects: *A Blind Date with Blind Creek* for Knox Immerse Public Art Program (2019), *Sensory Line* for *MoreArt* public art program (2018) and *Mountain to Mouth* arts walk commissioned by Geelong City Council (2018).

2008-2019 **Director**, **BodyPlaceProject**,platform for performance & teaching

Gretel currently teaches Body Weather Training at Dancehouse and outdoor workshops exploring sensory perception of place, movement and site-specific performance making. In 2018, Gretel curated ***Force of Nature*** exhibition and associated event program at Yarra Ranges Regional Museum with a grant from Yarra Ranges Council. BodyPlaceProject has received another Yarra Ranges grant to curate a programme of Indigenous and non-Indigenous site-responsive artists’ works at Mount Dandenong in 2020.

2000-2019 **Independent artist/dancer** Working as a solo artist, with community groups and in collaboration with other artists, her work is often site-specific. Past collaborators include Jill Orr, Tony Yap and Jo Lloyd. Recent dance-place-video works with photographer Laki Sideris: SCOURGE for Arts Mildura, and PLATEAU for HEAD ON. Solo improvisation in NOW Pieces 3 at Dancehouse, curated by Kevin Jeynes.

2018 **Interim Project Manager, HOME Research Hub, DeakinUniversity**

Based in the School of Architecture, Gretel managed and coordinated a transdisciplinary team of 30 researchers across five projects dealing with housing, homelessness, access and inclusion in the built environment. Garnered the team a $150,000 tender and managed $1 million project.

2018 **Examiner, Deakin University,** Honours Dance and Drama students and Dance PhD confirmation

**Advisory Panel member, Deakin University** Bachelor of Creative Arts Honours

2018 **Lead dance teaching artist, Ausdance**, ‘Big Dance’

2014-2017 **Artist/Research Fellow**, **University of Melbourne**

Gretel was a key researcher on ‘Challenging Stigma’, supported by an Australian Research Council Discovery grant, with CIs sociologists Deborah Warr and Keith Jacobs. Gretel’s role involved facilitation of collaborative arts projects exploring issues of place and identity with residents of low-income neighbourhoods experiencing stigma. Through long-term residencies in partnership with local councils, the project’s artistic outcomes comprised exhibitions: *Curtain Call* (Moonah Arts Centre, Tasmania, 2016), *Not THAT Place: Art versus Stigma*(George Paton Gallery, 2016) & *Dancing Place* (Wyndham Cultural Centre, 2017). Gretel presented insights from the research at numerous international conferences, including a keynote at University of Eastern Finland (2017), co-authored several publications and garnered four grants from City of Wyndham for the local projects and an Ian Potter Foundation travel grant.

2016 **Lecturer, Live Art and Performance**, **School of Art, RMIT University**

Co-devised curriculum and co-taught this popular theoretical and practice-based elective unit within the Sculpture department, coordinated by Simon Perry.

2014 **Research Assistant,** **School of Speech and Drama, Royal Central, University of London**, reviewing Australian and Oceanian ecological performance for Prof. Sally Mackey’s book series, *Performing Landscapes* (Palgrave)

2013-14 **Lecturer, Site-specific Performance, Centre for Theatre and Performance, Monash University**. Co-devised curriculum, presented lectures and facilitated practice-based tutorials.

2010-15 **Examiner** of Honours and postgraduate theses and performances (Victoria University, Monash University)

 **Guest Lecturer** for: Master of Community Cultural Development at Victorian College of the Arts, Dance at Deakin University, Performance Studies at Victoria University, Fine Arts Postgraduates at Federation University, NGV Education program

2012-13 **Panel member**, Arts Victoria, Community Partnerships Grants

2010-13 **Co-founder,** **Researcher & Community Cultural Development worker** for Southern Ngalia Project, a series of intergenerational dance camps for Warlpiri women from Yuendumu, Northern Territory, facilitating transference of cultural knowledge from elders to young women.Gretel garnered a **Victoria University Research & Development Grant** for investigating processes of cultural transference with CI Christine Babinskas and MI Elizabeth Dempster. The camps continue twice-yearly, now coordinated by community members, fostering a new generation of women fluent in their cultural practices.

2011-12 **Research Assistant** for Dr Elizabeth Dempster’s project ‘Trouble with Democracy’, a broad investigation into socially engaged arts practice, Victoria University.

2004-10 **Lecturer** **&** **Tutor, Victoria University**:Performance Studies, Creative Arts Industries and Education. Engaged in recruitment process of prospective students, devising and teaching of theoretical and practical units.

# EDUCATION & AWARDS

2019 Awarded Membership, CID International Dance Council, Paris

2013 **Postgraduate Certificate in Community Cultural Development**, Victorian College of the Arts/University of Melbourne

2009 **Outstanding Postgraduate Student Achievement Award** by Faculty of Arts, Education and Human Development, Victoria University

2004- 2008 **Doctor of Philosophy**, Victoria University Supervisor: Dr Elizabeth Dempster Classified ‘passed with no changes’ & conferred June 2009.

**Supported by the** **Victoria University Vice Chancellor’s Award** (full bursary)

Entitled *Locating: Place and the Moving Body*, this practice-led interdisciplinary project consisted of a 70,000-word thesis and a series of site-specific performance works. The project articulated between Australian studies, theories of place and space, postcolonial discourse on ‘whiteness’, contemporary art and performance studies to explore relationships between body, place and identity in Australia.

2003 **Bachelor of Arts (Performance Studies)** **First Class Honours**, Victoria University ‘Dancing Place’, supervisors Judith Walton & Dr Elizabeth Dempster

* 1. **Bachelor of Arts (Performance Studies),** Victoria University

1992-4 **Bachelor of Arts (History)**, Monash University

1991 Year 12 Graduate of Victorian College of the Arts School of Dance

**Selected Recent Publications and Presentations:**

 ‘Present in Place: lively potentials of site-responsive performance in an era of environmental crisis’, *Performing Ecologies* Special Issue, Performance of the Real, University of Otago, NZ, (forthcoming 2020)

‘Un/Balancing Textures’, 2019, talk and workshop, with Renske Maria van Dam (Radical

Materialities Research Group, KU Leuve, Brussels) Monash University Museum of Art MUMA

‘A practice of kinaesthetic empathy with place’, 2019, Latrobe Art Forum, Bendigo (Invited artist talk)

‘How can non-Indigenous artists contribute to integrating horrors of our colonial past into the national identity?’ 2018, (Panel convenor) AAANZ Conference, RMIT

Taylor, G, Warr, D, ‘Touchy Art: Promoting cultural inclusion in low-income neighbourhoods’, *Conjunctions Transdisciplinary Journal of Cultural Participation*, Vol. 5, No. 1, 2018, pp1-16

Taylor, G, Warr, D, Williams, R., ‘Artfully thinking the pro-social’ in Atkinson, R., McKenzie, L and Winlow, S, *Building Better Societies,* Policy Press, 2017, pp81-94

‘Dancing into Belonging: towards co-presence in place’, *Brolga*, Deakin University Press, 2017

‘An art of co-presence: building creative and embodied bridges across difference’, 2017,

**Keynote** at **Encounters of Research and Art in Multicultural and Multilingual Communities,**

Joensuu, University of Eastern Finland

‘The omnipresence of time in place in Australian site-based performance’, (trans., Paulo

Aureliano da Mata) in *Performatus*, Brazil, 2013, pp57-68

‘Dancing Country Two Ways’, *Writings on Dance* #25: Falling Behind: Politics and body states,

Autumn 2012, pp 35-45

‘Empty? A critique of the notion of ‘emptiness’ in Butoh and Body Weather training’ in

*Theatre, Dance and Performance Training*, Routledge, Glasgow, Issue 1, 2010, pp72-87

‘Perceiving and Expressing Place: Site-Specific Performance by a White Sheila’ in Martin

Mulligan, (ed.), *Local-Global*, Vol. 3, 2007, Globalism Institute, RMIT University, Melbourne,

pp135-142